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studies of science, philosophy, and law, he contributed articles to the leading journal, which brought him into intimate connexion with the chief members of the liberal party. Here he established a newspaper, in which he advocated republican sentiments, and hurled bitter sarcasms at the throne and the Church. He was soon brought before the courts of law; his advocate, Charles Ledru, defended him, and requested the clemency of the court on the ground of his youth. Soulé himself started up, and in a tone of impassioned eloquence defended his opinions, and took upon himself the responsibility of having uttered them. His eloquence proved unavailing, and he was sentenced to the cells of St. Pelagie. In a short time after, he made his escape to England, with the intention of proceeding to Chili, where the situation of private secretary to the president had been offered to him. The ship having sailed without him, and the post being filled by another person, he resolved to return to Paris, and take his chance. On landing at Havre, however, he met with a friend, Captain Baudin, who advised him to seek an asylum in the United States of America, and offered him a passage in his ship, about to sail for St. Domingo. The project pleased young Soulé. He arrived at Port-au-Prince in September, 1825, and was cordially received by President Boyer. In the autumn he took passage for Baltimore, and soon after visited New Orleans, where he became the guest of General Jackson, and acquired his first knowledge of the English language. This knowledge he perfected during a residence in the convent at Bardstown; and on his return to New Orleans he underwent an examination for the bar in English, and was admitted. His latent energies of character were soon forced into action, and a brilliant career opened itself before him.

In 1847 M. Soulé was elected senator from Louisiana, and in 1849 he was re-elected for six years. Since the death of Mr. Calhoun, he has been considered as the leader of the ultra-southern party. He was selected by General Pierce as the ambassador from the United States to the Court of Spain—an appointment somewhat annoying to the Spanish people, who recollected that M. Soulé owed some portion of his popularity to the force with which he advocated the annexation of Cuba.

The writer of "Political Portraits with Pen and Pencil" says: "At the bar M. Soulé is distinguished as much for his originality as for his ingenuity. His keen observation and ready wit, his intimate knowledge of the human heart, and the great sympathetic power he possesses to appeal to it, to move it, give him an unbounded influence with a jury, which he seems to subjugate at will. The style of his eloquence is logical, earnest, and impassioned. His fine face, eloquent as his language, changes with every varying thought; and his eagle-eye flashes, or softens in expression, as he would kindle or subdue. His gestures are graceful and spontaneous." In private life the same writer represents M. Soulé as active, amiable, affectionate, and exemplary. "In society he is not less distinguished than at the bar or in the senate. The elegance of his manners, the brilliancy of his conversational powers, his deference to others, as much the result of his kindness of heart as of his high breeding, his blended affability and dignity, would lead one to pronounce him pre-eminently a man of society, did not a certain presence or *prestige* that always accompanies him, indicate, that though he may adorn the saloon, his true sphere lies in the higher regions of thought and action."

A RECOVERED ORIGINAL PICTURE BY MICHAEL ANGELO.

In October, 1844, Vincent Botti, a painter and restorer of old oil-paintings at Florence, purchased of a broker of that town a picture which had been daubed over by some unskilled hand, in a most unjustifiable manner, for the purpose of veiling the nudity of the figure. The experienced restorer quickly apprehended that here, as in other cases, a masterpiece might be concealed behind this coarse daubing. Following out this

idea, he proceeded with great care to free the picture from all incongruous touches; and, before long, he had the gratification of seeing a female figure of wondrous beauty, which he immediately recognised as one of the finest of Michael Angelo's creations, coming out, in all its pristine freshness, from beneath the covering which had so injudiciously been thrown over it.

The picture consists of a single figure, half the size of life, and represents the Goddess of Fortune sitting, with extended wings, upon a wheel, naked to the middle, the lower part of the figure being wrapped in the folds of a rose-coloured drapery. She rolls onward, her countenance expressive of unconcern and perfect ease. Her head inclines slightly towards the right shoulder; she stretches out her arms, and her hands scatter on the right a sceptre, crown, and laurel-wreath,—on the left, thorns and arrow-heads. The front of the goddess is surrounded by a bright radiance, which gradually deepens into black. It is said that Michael Angelo zealously studied Dante's Poems, and more than one of his works embody thoughts of the celebrated singer: it was this fact which procured him the title of the Dante among the painters. The figure of Fortune is the expression of some lines in the seventh canto of the "Inferno," where it is said:—

"And she it is, on whose devoted head
Are heap'd such vile reproach and calumny
By those whose praise she rather merited.
But she is blest, and hears not what they say;
With other primal beings, joyously
She rolls her sphere, exulting on her way."

And truly the head, which is of enchanting beauty, is expressive of the most blissful ease and equanimity with which she looks down upon human things, evil as well as good. In all Michael Angelo's pictures it is manifest that the hand of a sculptor guides the brush. In the creations of this master-spirit, you feel the power of genius, and recognise a deep knowledge of the laws of anatomy; but in the figure of Fortune the painter has, with far-seeing delicacy, modified his usual superabundance of strength, in order to preserve the delicate form becoming the young and graceful goddess.

In order to establish the authenticity of this discovery, it was necessary to have recourse to strict and careful comparison. "The Holy Family," by the same master, which is to be found in the Gallery of Florence, and the genuineness of which is not questioned, afforded an opportunity. This comparison has resulted decidedly in favour of Signor Botti's discovery, a systematic and conscientious examination having shown that both these pictures are painted on boards of the same wood, prepared by the same process—that is, covered with a thin coating of white, and painted in water-colours, over which is laid a coat of oil known by the name of oil of Albezzo, which fixes the colours and imparts to the figure what we call *mezza tempera*. Lastly, the whole is washed over with a varnish, which gives it the appearance of an oil-painting. The wings of "Fortune" evidently show that the newly-discovered picture is painted by the process just described. Moreover, the same connoisseurs and artists have unanimously recognised an entire similarity of treatment in the "Fortune" and "The Holy Family;" for both these pictures, painted by the same process, exhibit the same treatment of light and shadow, the same colouring and disposition of the draperies, and, what is still more interesting, the same purity and perfection of drawing.

After the picture had in this way been proved genuine, the discoverer was compelled, in compliance with the urgent desire of many lovers of art, to exhibit it in public. He selected the Bartholomew Palace, at Florence, for the purpose, and though he originally intended the exhibition to last only a single day, the great interest it excited induced him to extend it to a week. There was but one opinion as to the genuineness and beauty of the painting. Those who were best qualified to form a judgment declared that not only was it unquestionably a real production of Michael Angelo's genius, but that he must have lavished upon it an unusual degree of care and attention, as if he wished to show by this single

figure how much he could accomplish. All who beheld it agreed in regarding it as a *chef-d'œuvre* of the great master; and as worthy of the highest admiration for the correctness of the drawing, the grace of the attitude, the truth of the colouring, and, in a word, the general effectiveness of the whole.

The painting thus unexpectedly discovered has since been verified by a great number of copies throughout Europe. In

Florence alone there are not fewer than twenty-two. One of these, in the Gallery of Prince Corsini, had till this discovery been regarded as the original, but, on comparison with Signor Botti's, it was at once seen to be a feeble imitation by Vasari.

We understand that Signor Botti intends to make a tour, with his fortunate discovery, through the principal towns of Europe, first visiting Paris.

QUEEN ELIZABETH AND THE FRENCH AMBASSADOR.

ANDRE HERAULT DE MAISSÉ, who was sent by Henry IV. as ambassador to Queen Elizabeth, has written a memoir, in which he relates all that he heard and saw during his negotiation. This memoir is filled with singular revelations concerning the manners of that celebrated princess and of her court. The care that Herault took in the compilation of this book is accounted for by the importance of his mission, which was undertaken for the purpose of enlightening Henry IV. as to the secret intentions of Elizabeth, who began at this period to alienate herself from France, in order to bind herself more closely to Spain. The Queen, at the time that M. de Maissé wrote his journal (1597-8), was about sixty-five years old. She had then reigned thirty-nine years. Ten years before she had shown herself a worthy daughter of Henry VIII., by the judicial assassination—for it deserves no better name—of the beautiful and unfortunate Queen of Scotland. This journal is so much the more valuable, as it contains revelations that historians have passed over in silence or scarcely alluded to. After a long delay, the audience that M. de Maissé had requested was granted to him, and a gentleman came to fetch him in one of the carriages of the court. "He conducted me," says M. de Maissé, "through a large room, in which were the guards of the Queen, and to the presence-chamber, in which the attendants always remain uncovered, whether the Queen is there or not. He led me into a corner, in which was placed a cushion for me. I waited some time, and at length the Lord Chamberlain came and conducted me by an obscure passage into the privy-chamber, as it is called, at one end of which sat the queen on a low seat, while at the other end stood gentlemen and ladies in attendance. After I had bowed to her most reverently at the door of the room, she rose, and came five or six steps towards me, nearly in fact to the middle of the chamber. I kissed the hem of her robe, and she embraced me with her two hands, and welcomed me in a gracious manner. Then she returned to her chair, and made me take a place by her side upon a little folding-seat, without arms or back. Afterwards, I commenced speaking to her. She was strangely attired in a dress of white and carnation silver cloth; or, of silver gauze, as it is called. This dress was open at the sleeves, lined with red taffeta, and was fitted with other little sleeves, which hung almost to the ground, and which she fastened and unfastened very frequently. She had the front of her dress open, and often, as if she suffered from heat, she widened with her hands the opening of her cloak, the collar of which was very high, and the lining of which was decorated with rubies and pearls in large quantities, but all of very small dimensions. She also wore a necklace of rubies and pearls, and upon her head was a garland of the same manufacture. Underneath was a large wig, nearly of a red colour, with a number of curl-papers of gold and silver, and some pearls, not of much value, hanging over her forehead. On both sides of her ears were large bands of hair, which rested upon the collar of her cloak, reached almost to her shoulders, and were decorated with curl-papers similar to those upon her head."

In the account of his second interview, although the remarks of M. de Maissé cannot be said to add to our stores of historical knowledge, they nevertheless arouse curiosity, for they lay bare the weak side of the Queen's sex.

"The same day the Queen sent me her carriages. I found her well in health, and in an excellent humour. She was having the spinet played in her chamber, and it seemed that

she was very attentive to it, or pretended to be so, as if I had taken her unawares. I excused myself for disturbing her in her amusement. As she said that she was very fond of music, and that she was having a pavannah,* I replied that she was a good judge, and that it was reported that she was mistress of the art. She said that she had studied it formerly, and still took great pleasure in it.

"She was dressed in a robe of white silver cloth, open very low down, with her bosom uncovered. She wore her accustomed head-dress, but it was diversified by many kinds of precious stones, not however of very great value. She wore a little dress underneath of silver cloth, of a dark peach colour, which was very handsome.

"Whilst I was conversing with her about business she often made great digressions, either on purpose to gain time and not to be too much pressed by my demands, or else from mere habit; and then she excused herself by saying, 'What will you think, Mr. Ambassador, of the importance I attach to such trifles? But this is always the way with old women like me.' Then she went back to the subject of discourse, or else I brought her back, pressing her to answer. She said, 'I am inter Scyllam et Charybdim.'

"She knows all ancient histories, and it is impossible to make allusion to any of them upon which she does not offer some apropos observation. I remarked to her, by the way, that she was well informed of what took place in the world. She said that her hands were long, grasping, and powerful; and then taking off her glove, she showed me her hand, which was indeed very long—longer than mine by full three fingers' breadth. It must have been very handsome formerly, but it is now extremely thin, though its colour is still beautiful. Ah! Mr. Ambassador, where is your gravity stumbling now? I presented to her, at the end of the audience, Secretary Philippe, assuring her of the satisfaction which he had given to the king, my master. She received him very well, saying that she had seen many of his letters, but that until then she had not known him personally. He was upon his knees, and she began to take him by the hair to lift him up, and pretended to give him a box on the ear.

"It is a strange thing how lively she is in body and mind, and how clever in all she attempts to do. That day she was in very good humour and very gay, and, when I took my leave, treated me very favourably, and saluted all the gentlemen who were with me. She is, in truth, a great princess, who is ignorant of nothing."

In the third interview, after M. de Maissé had discussed with the Queen the political interests of the continental powers, she concluded by talking to him of the affection which her people bore her, adding that they were very happy to be under the government of so good a princess.

"I am on the brink of the grave, and must think of dying.' Then suddenly catching herself up, she said: 'I am not thinking of dying at present, Mr. Ambassador, as I am not so old as people imagine.'

"I said to her that God would preserve her still for the good of her kingdoms and subjects, and that she was wrong to call herself old as often as she did; for that, thanks be to Heaven, her constitution was such that she had no occasion to call herself so. She answered, that M. de Beauvais used

* A serious dance introduced from Spain, in which the dancers display themselves one before the other, as peacocks do with their tails.